

Royal Fanfare



GALOP.

For Piano.

BY

FRANÇOIS BEHR.



NEW-YORK-
PUBLISHED BY S. T. GORDON & SON, 13 EAST 14TH ST.
NEAR FIFTH AVE.

ROYAL - FANFARE.

GALOP.

FRANÇOIS BEHR, Op. 108.

Brillante

f Ped.

mf Ped. * Ped. * Ped. * Ped. *

f Ped. *mf* * Ped. * Ped. * Ped. * Ped. * Ped. * Cresc. * Ped. *

1 2

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and single notes, with a steady rhythm. Pedal points are indicated by 'Ped.' and asterisks (*) in the bass line. The key signature has one sharp (F#).

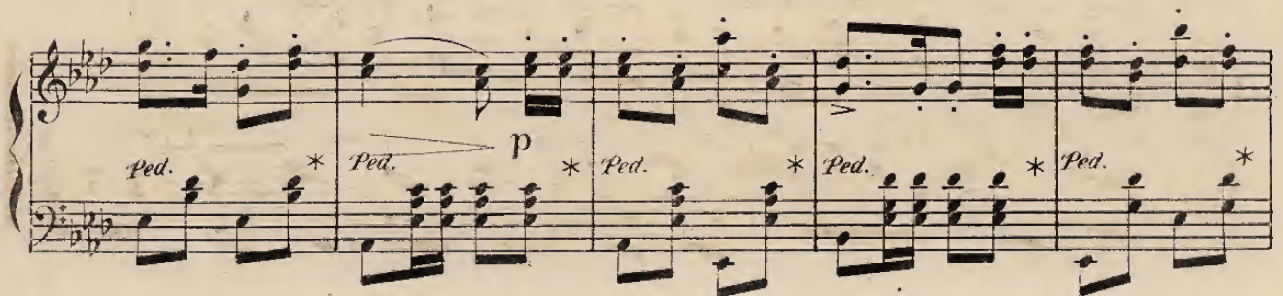
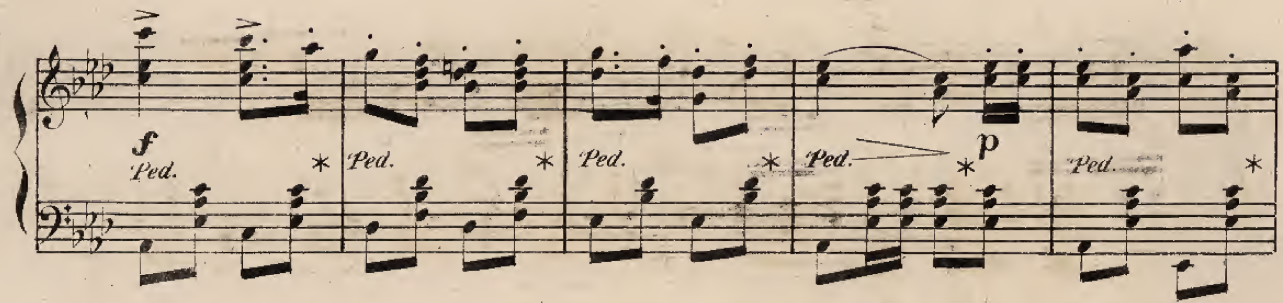
Second system of musical notation. It continues the piece with similar chordal textures. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present towards the end of the system. Pedal points are marked with 'Ped.' and asterisks (*).

Third system of musical notation. The tempo or mood changes to 'Pscherzando.' (Pizzicato scherzando), indicated by the text in the right margin. The music becomes more rhythmic and playful. Pedal points are marked with 'Ped.' and asterisks (*).

Fourth system of musical notation. The piece continues with a consistent pattern of chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*).

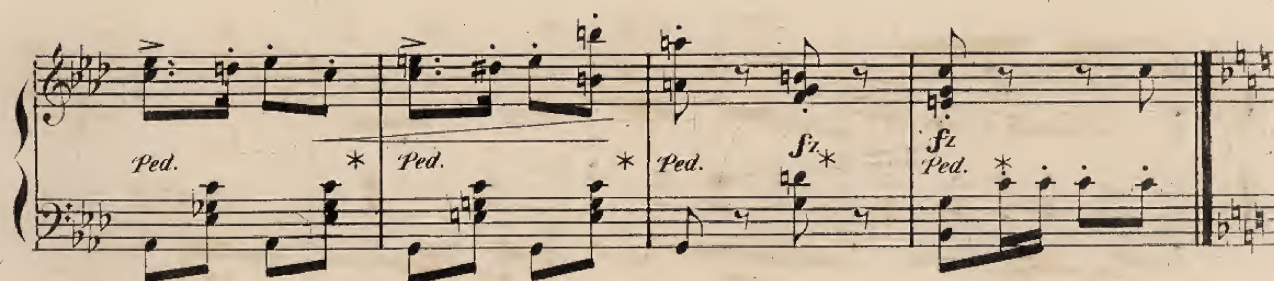
Fifth system of musical notation. This system includes dynamic markings: 'f' (forte) and 'p' (piano). The music features a mix of chords and single notes. Pedal points are marked with 'Ped.' and asterisks (*).

Sixth system of musical notation. It concludes the piece with a final series of chords and single notes. First and second ending brackets are present. Pedal points are marked with 'Ped.' and asterisks (*).

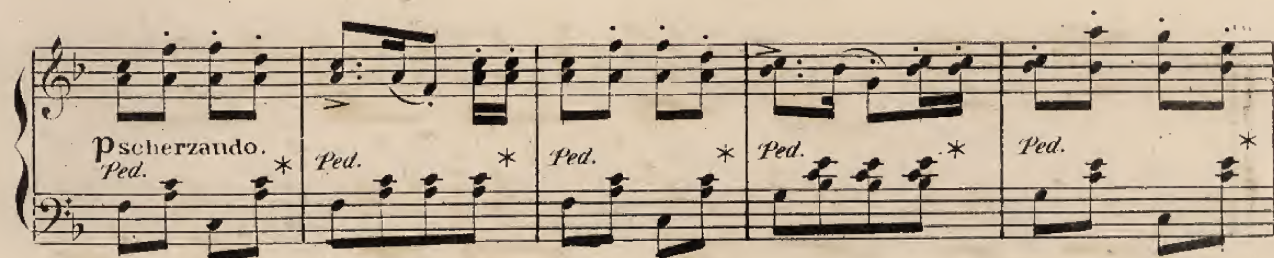




First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and a dynamic marking *f*. Pedal points are indicated by asterisks (*) above the bass staff.



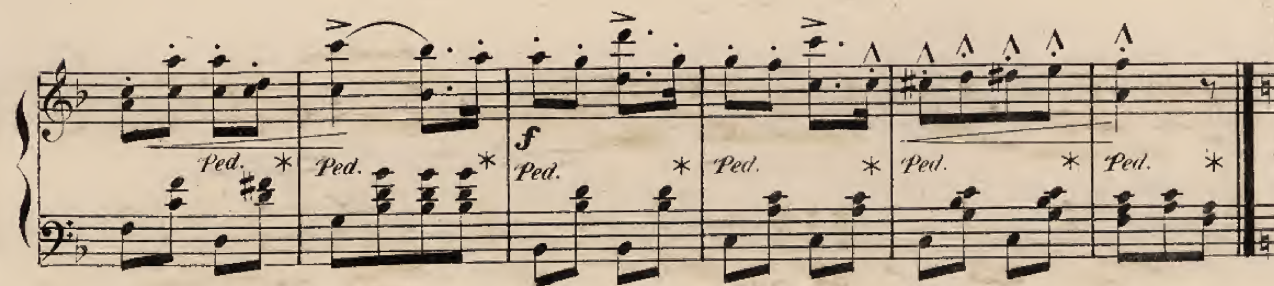
Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and dynamic markings *fz* and *fz Ped.*. Pedal points are indicated by asterisks (*) above the bass staff.



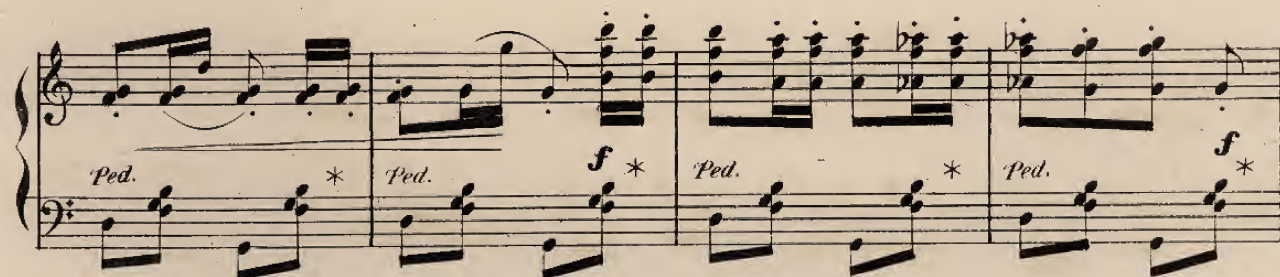
Third system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *Pscherzando.*. The bass staff includes the instruction *Ped.*. Pedal points are indicated by asterisks (*) above the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and dynamic markings *f* and *p*. Pedal points are indicated by asterisks (*) above the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and a dynamic marking *f*. Pedal points are indicated by asterisks (*) above the bass staff.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The bass staff contains several measures with the instruction *Ped.* and asterisks (*) indicating pedal points.

Second system of musical notation, continuing the piece. It features a treble staff with sixteenth-note patterns and a bass staff with repeated notes and *Ped.* markings.

Third system of musical notation. The treble staff shows a melodic line with some accidentals. The bass staff includes a forte (*f*) dynamic and several *Ped.* markings.

Fourth system of musical notation. The treble staff features a series of beamed sixteenth notes. The bass staff includes a fortissimo (*ff*) dynamic and *Ped.* markings.

Fifth system of musical notation, the final system on the page. The treble staff has a series of beamed sixteenth notes. The bass staff includes fortissimo (*ff*) and fortississimo (*fff*) dynamics, along with *Ped.* markings.

GORDON'S

Enlarged and Improved Edition of

Richardson's Instructions for the Piano Forte.

RICHARDSON'S MODERN SCHOOL

FOR THE PIANOFORTE.

This is the original work, which has met with so much favor, and is highly recommended by S. Thalberg, Alfred Jaell, Wm. Mason, Lowell Mason, Geo. F. Root, Geo. J. Webb, Wm. B. Bradbury, Otto Dresel, August Gockel, Carl Bergmann, Aug. Kreissmann, F. F. Muller, J. Trenkle, James Flint, A. Baumbach, Edwin Bruce, L. H. Southard, A. Perabeau, Julius Knorr, James C. D. Parker, B. J. Lang, and a host of other first class TEACHERS and MUSICIANS.

This work contains 240 pages, and is published with Foreign Fingering at.....\$3.25.

In order to avoid mistake, order : GORDON'S EDITION WITH FOREIGN FINGERING.

THE

NEW MODERN SCHOOL,

Enlarged and improved, is issued with AMERICAN FINGERING only!

The Complete Work of 256 pages for\$3.25,

Part I. from page 1 to page 128 for 2.00,

Part II. from page 129 to page 256 for 2.00.

SPECIAL ATTENTION of Teachers and Students is invited to this New and Enlarged Edition, nearly all the original plates in

RICHARDSON'S MODERN SCHOOL

have been retained in the new work; at the suggestion of many of the most successful Teachers, who have used the original work for many years, a large number of more simple and progressive Studies, Exercises and Melodies have been selected and added from the later and more modern works of Plaidy, Concone, Croisez, Heller, Beyer, Bertini, Czerny, Hunten, Clementi and others, which will enable the student to become familiar with the different styles of these eminent musicians.

Selections have been made from Czerny's celebrated Letters on the Study of Music, which will prove of great value to the student. They are arranged under the following heads, viz.:

The best method of producing a fine quality of TONE.

Hints on Practice.

Expression.—Habits while playing.

On playing in the presence of others.

On Rhythm and manner of Phrasing.

The first principles of

The importance of the Scales.

Distribution of Hours of Practice.

Hints on practising New Compositions.

On Extemporaneous playing.

On the Selection of Compositions best adapted for each Pianist.

HARMONY AND THOROUGH BASE

are briefly and plainly explained at the close of the work. The student will find that a familiarity with all the Chords will enable him to progress with much greater rapidity.

MODULATION.

As every young Pianist desires to gain some knowledge of Modulation, I have given 46 Examples of Modulation from the Key of C to every other key, both Major and Minor.

Part I., containing the first 128 pages—of the New Modern School, will be found very useful to those who have not the time to pursue a complete course.

The Publishers have spent much time in preparing this new Edition, and earnestly hope that the rules throughout the work will be carefully observed, as a finished execution and a practical knowledge of music cannot fail to be the result.

To avoid mistakes in ordering RICHARDSON'S INSTRUCTIONS FOR PIANO, order as follows, viz.:

Richardson's Modern School. Foreign Fingering. 240 pages,	\$3.25
" New Modern School. Complete. AMERICAN FINGERING. Enlarged Edition by Gordon. 256 pages,	3.25
" New Modern School. Part I. 128 pages,	2.00
" " Part II. 128 pages,	2.00

PUBLISHED BY

S. T. GORDON & SON, 13 E. 14TH STREET,
New York.